



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

THE HOME OF MRS. JOHN A. LOGAN, WASHINGTON, D. C.

BY HESTER M. POOLE.



SITUATED in the north part of the city of Washington, D. C., is a plain substantially-built red brick dwelling house, the fame of which is known far and wide. Here lives Mrs. Mary S. Logan, the widow of that General whose memory is still worshiped by the men of the G. A. R.

From the porch, looking southward, can be seen a magnificent view of that cosmopolitan city, since the dwelling stands on the heights, which

are constantly growing more valuable as people grow more to appreciate freedom, space and noble vistas.

At a glance, on entering the hall, the visitor takes in the salient features of the residence, but days must be spent in examining a tithe of the historical and archaeological treasures contained within its walls.

The house has the air of belonging to the Colonial period, but its contents are as varied as the sympathies and experiences of General and Mrs. Logan. On either side of a hall, sixteen feet in width and running through the house from north to south, are two rooms, each 22 x 22. Those on the left are the General's library and the dining-room; those on the right are the two drawing-rooms, and in the rear a Memorial Hall, filled with numberless interesting relics of the General. Opening from this on the right is the conservatory, and in the back of the dwelling extends a wing containing the kitchen, necessary offices and chambers above.

Advancing to meet us, the elegant snowy-haired lady of the house greets her visitors with that gracious and winsome tact which belongs to the true lady. Busy as she is, Mrs. Logan is not too busy, both with pressing social duties and the conduct of the *Home Magazine*, to relate the history of every relic and every memento of the General to whom she was helpmeet, friend, companion, and often secretary.

"What are your tastes in home decoration, Mrs. Logan?"

"That depends. The position of the home and condition of housekeeper should be studied. Of certain things we may be sure. One is, that the modern villa is overdone. Too much money is spent in ornamental work outside the house and in gi cracks within. Many people seem to think that simplicity indicates poverty or lack of taste. On the contrary it generally indicates culture. A plain decoration may be rich, and over-ornamentation may have a cheap effect. For instance, a fine piece of clear glass is superior to the same material cheaply stained or painted."

"Then you are an enemy to imitations?"

"Decidedly so. It is to be regretted that the desire for elegant homes cause people in moderate circumstances to purchase cheap imitations instead of objects of real simplicity. Imitations

demoralize character as well as taste. Incongruous decorations are absolutely dishonest. A painted spade in a parlor violates the fitness of things. What are the associations of a spade, or a rolling-pin, or a smoothing-iron that it should be painted in colors, spattered with flowers, and tricked out with ribbons? Spades and smoothing-irons are good in their way. They are serviceable and of real value. But in the sitting-room or drawing-room such imitations as are too often seen are out of place. It is a depraved taste that puts them there."

"You would not lay down the same rules for city and country?"

"By no means. Country homes may be unique and beautiful, yet simple. But by the law of harmony between an object and its environment, a dwelling set amidst rural scenes ought not to be finished and furnished like one in a city block. Do let us, as Americans, have the courage of our opinions, and the honesty to live up to them. Let us not try to have the regulation parlor suites, the regulation buffets, the regulation hall

racks. Again, America is a broad country, and Americans should have breadth in living as well as breadth of character. Why do they all want to pile into apartment houses? Why desire to live in dark, contracted rooms, and sleep in ill-ventilated closets merely to live in a city? I was pleased with the manner in which Howells justly satirized the apartments of New York in his 'Hazard of New Fortunes.' The hero and his wife explored many 'flats,' and generally found rooms so small that the visitor had to enter the room and close the door before he could turn around. Now, in the majority of cases, a man's occupation compels no such crowding into the thickest of a city or a town. Let him settle in the suburbs, where he can have light, air and space."

"You at least are not crowded here."

"No, we did not intend to be cramped. Then we both had a taste for collecting whatever is precious for its association or its historical value. You perceive this hall is filled with Indian curios. In the West, the General was presented with the greater part of what you see. Look at these implements of the chase and of war, including that string of war feathers reaching from the head to the feet. Here are trinkets, pottery, wampum and dressed skins from nearly every Western Indian tribe, including the Sioux, Arapahoes, Apaches, Nez Perces, Navajo, Pueblos, Moqui, and many others. These unique jars are from the Zunis, the Moquis, and the Guadalohare."

"No, that large round convex shield, still almost as tough as stone, came from Mexico. It is a relic of the Spanish invasion, and may have been worn by Indians fighting Cortes himself. These church panels, covered with pictures of saints, were given to Gen. Logan by a Mexican priest."

"That standing bear, holding a card-tray, was brought to me when alive by the Golden Gate Commandry of Knight Templars. The droll little fellow bore the name Zerubbabel. As he grew in stature, Zerub's embraces became rather overpowering, so he was quietly chloroformed one day, and now is safe as well as ornamental."

"That antique oak chest, with figures in high relief? That came from abroad, and the only one in existence similar to it is in



MRS. JOHN A. LOGAN.

THE DECORATOR AND FURNISHER.

the British Museum. That old gilt framed glass and the pier-table under it are of the Colonial period, and came from Virginia."

No residence in Washington, at first, extends so hospitable and friendly an air to the visitor as this of Mrs. Logan's and all in consequence of the quaint old hall. It seems exactly like going back a century to the home of a Southern planter, with its broad hall used as a sitting-room, only no Southern gallery ever held such a variety of curios.

The broad door between hall and parlor, hung with Navajo blankets—woven in primitive fashion by squaws, out of hand-spun wool, colored with brilliant dyes—opens into a cheerful suite of apartments. The woodwork is cherry, and the walls, of a pale gray-green ground work, are powdered with dull bronze ferns. The ceiling is a paler tint of the walls, the gray-green cove surmounts a frieze of crimson, gray and brown. On the dark wood floor of the front drawing-room is a large rug, well covered with figures in soft Persian coloring.

"You have a great liking for antique furnishings, Mrs. Logan?"

"Certainly. I am delighted to see a growing taste for the Colonial period. It is

our legitimate style. Oriental decorations harmonize with the Oriental atmosphere, and with Eastern tastes and habits of thought.

"For myself, I cling to whatever has associations connected with our own national life. Everything in this room has a history. This three-parted mirror over the mahogany side table,

from a Virginia mansion, was once used by the French Minister under the administration of President Madison. Above it hangs Gen. Logan's coat of arms. This other mirror belonged to Mr. Seaton, of the firm of Gales & Seaton, of the *National Intelligencer*. These sofas and tables date back to the Colonial period. This fine piece of cloisonné enamel, over the central chiffoniere, was brought to the General from Japan, and this other tripartite mirror is from Venice. That arm-chair was Gen. Logan's favorite seat."

The back parlor, where in an old-fashioned grate burns a soft coal fire, with its quaint, comfortable, crimson sofas and arm-chairs, is used as a sitting-room. Across one corner stands the piano, in another is a low square ample couch, broad enough for a weary sleeper to toss about at ease. Under its low canopy of buff cords and graceful tassels, were a multitude of pillows, large and small. The couch was covered with dark, richly colored woolen stuff, and



HALLWAY IN MRS. LOGAN'S HOUSE.



LIBRARY.

looked as if made for service.

"Indeed it was," replied the hostess. "I took the idea of such a resting-place for Gen. Logan from the old-fashioned

THE DECORATOR AND FURNISHER.

trundle-bed. You see it is low, almost square, and shows no wood. A plain frame and springs supports a mattress and sufficient coverings.

"Often when the General returned from the Senate too weary to talk, he came in here; threw himself on that couch and slept for hours; while I, in the front room, with closed doors, entertained those who had called to see us.

"In this large cabinet, opposite the couch, are mementos from every part of the world. This vase came from the Princess Bismarck; that drinking glass of Bohemian ware was used on the table of Maria Theresa; this quaint musical bell of Bohemian glass and silver came from the Court of Munich; that exquisite flagree silver purse was made in Mexico; those columnar-shaped candlesticks are from a Mexican altar; there is a Turkish nargileh, and all are duly authenticated. In looking them over I seem to live over again my life with Gen. Logan, with its vicissitudes and wide experiences."

In the rear of the drawing-rooms, the Memorial Hall—built for the modeling room of a sculptor—is filled with mementos of the military and official life of Gen. Logan. It measures about 18 x 35 feet, and is amply lighted from the ceiling through large sashes, filled with glass superbly decorated with appropriate devices. The arched cove, some four feet high, is painted with eagles bearing scrolls, inscribed on which, in gold, are the names of the numerous battles in which Gen. Logan took part.

Covering the walls are numberless mementos of that stirring period. Here was the gun carried at Bull-Run, there photographs, engravings, paintings of battles, life-size busts of the General, and souvenirs of the last thirty years. Here are badges, sashes worn by Gen. Logan as bearer at the funerals of three Presidents and of numerous public personages, and objects of interest beyond power of enumeration.

From the rear of the hall center rises the broad staircase. Past the tall mahogany clock, and fine photographs of Western scenery, it reaches a broad landing, and divides and ascends on either hand to the second floor. In the southeast front, over the office, is the large sunny chamber in which Gen. Logan breathed his last.

It is a pleasant room, with walls of soft yellow and gray, a crimson shaded carpet, and furniture of polished old mahogany. A handsome peculiar-shaped dressing-case, personally used by Gen. Logan, was formerly in the possession of James Buchanan, and purchased by him when at the Court of St. James.

"In this wardrobe," said Mrs. Logan, "hangs the clothing of Gen. Logan just as he left it. No one is allowed to disturb a memento of him. Even the position of the furniture remains the same as when he occupied the room."

"In this adjoining hall room, over the front door, was his private office. It is, as you see, by the width of the hall, sufficiently large to accommodate bookcases, cabinets and a large library table. No one was allowed to enter here but Gen. Logan and myself."

The other square and pleasant chambers are finished—one in cream and blue, and another in terra cotta. The furnishings, all selected for their substantial character or their associations, are rich and complete.

A guest chamber, in pale blue and gray, called out the expression of special taste in the hostess.

"I like soft tints always; nothing glaring or obtrusive. As a color in itself, nothing can be lovelier than blue."

In passing down-stairs, we stopped for a moment in the library and reception-room of Gen. Logan. It is at the left of the entrance and opposite the front drawing-room. The room is simply furnished. The wall, of cream color, shows figures in olive and gray, and upon them hang pictures of the chief officers and statesmen of the past century. That leather-covered sofa once belonged to Mr. Slidell, of Mississippi, and in this arm-chair the General always sat.

In fact, everything in the room is redolent with memories and associations connected with the most interesting period of our country's history.

In this substantial habitation, fitted with objects of beauty and comfort as well as with mementos of the two most notable periods of American history, the visitor can hardly fail to draw certain conclusions.

First, fads and fashions in house furnishing are nearly as ephemeral as the sheen on a butterfly's wing. Those which are unsuited to their environments, or tawdry and unmeaning of themselves, those lacking dignity and a proper relation to other objects with which they are placed in juxtaposition, should be rejected.

Again, there are certain furnishings which grow more valuable and attractive with passing years. Objects made out of valuable materials in a

style combining convenience, dignity and symmetry, will steadily increase in value and in the satisfaction received by their owner.

Lastly, a woman's pride and affection in all that constitutes a true home, beautifies and enriches, to a marvellous extent, that which is noble in itself.



PARLOR AND DRAWING-ROOM.

THE UTILIZING of drapery in the furnishing of an apartment is on the increase. Lace curtains are almost hidden with rich folds of damask or of velvet caught up artistically in irregular waves at the top, portières of every degree of elegance guard every doorway, shield embrasures, veil cabinets and bookcases, and soften the severe modelling of the massive mantels which are now obtaining favor. In addition tapestries, both ancient and modern, decorate the walls. The most artistic effects are possible through the employment of hangings, also the most incongruous. Where the handsomer damasks, broché tapestries, and brocatelles can be made use of the duplication of the main features existing in a room during the reign, say, of Louis XVI. or Louis XIV., is an easy matter. For example, at Sloane's in Broadway, the colorings extant at that period, together with the

ART NOTES.

BY M. F. HARMAN.

designs employed, are all faithfully depicted. It is a question though, whether the exquisite tints noticeable in some weaves were ever before accomplished. Here is a damask, the background of shimmering gray with a blue tinge glinting through it. Metal tones of copper, of silver, and of gold, the first deepening almost to red, all play a part in the floral design which almost covers the background. Others are of a tea-rose color with metal effects; of "dracena" (a vegetable green), with gold and bronze touches and of Mersey blue, embellished in silver. In the damasks the tones most in favor are delicate and indistinct. Broché tapestry reveals brighter tints in floral designs, as do also a few of the brocatelles. It was learned that when the more antique patterns are selected, every detail of the room—the upholstering of the furniture, the carpeting, etc.—is made to correspond. Perhaps one of the most surprising features at this house just now is the assortment of cretonnes and the more inexpensive stamped velvets, designed especially for country houses. Choice in coloring and design, almost as artistic possibilities exist, by their aid, as in the richer materials. Floral designs are to the fore, and, in addition to the all-over pattern, is a separate width composed of a double border incorporating the same designs. Chintz of every hue and of lovely patterning will also play an important part in the hangings for country dwellings.

WE NO LONGER cover every part of the rooms with carpet if we are to be in style; we use rugs and parquet flooring in all the corners and niches where the square or rectangular piece of carpet cannot reach. What a saving this is, too, over the old fashioned style. Then a handsome piece of carpet had to be cut and ruined to fit the floor, and every time one moved it had to be cut and fitted again until it was a piece of patchwork. Two sides of the carpet then, at least, had to be notched and chopped about in order to fit in the various recesses caused by windows and the projection of the chimney-breast. This was a very modern fashion, but an essentially vicious one, and we may feel thankful that it has become obsolete, never, we hope, to be revived again.

No one wants the carpet to follow every line of the room as if it had grown upon the floor and was in separably connected with it. It is pleasant to feel that the floor can assert its independence in the corners, or some handsome imported rugs may offset any monotony in the floor decoration. Parquetry floors are now supplied at a price which is scarcely greater per superficial foot than that paid for good Brussels carpet. Beautiful inlaid woodwork in the corners is infinitely more artistic and interesting than that covered by patchwork carpet. The neatest thing in carpeting is to have a perfect square or rectangular carpet and then all spaces not covered with this may be left bare or partly concealed from view by rugs. The most effective way is to have the woodwork inlaid and then a beautiful mat made to cover only a part of the floor. The contrast is very beautiful.

THERE IS no dearth of fine materials for curtains, portières and bedspreads, notable among which are mail-cloth, satin, jean, and sheeting, and the new heavy silk canvas of the associated artists. The latter is used as a foundation for the most exquisite embroidery, done solidly in a variety of silks, or simply outlined with heavy rope silk. The background is usually darned, taking up every fifth thread of the canvas. The effect is remarkably rich and effective. Very much depends, however, upon the choice of color, and the choice of color must depend upon the other furnishings of the room.

AN interesting event occurred in Brooklyn on June 6th, when a bronze statue of Mr. James S. T. Stranahan was unveiled, in his presence, in Prospect Park. Mr. Stranahan is the founder of Brooklyn's beautiful park, and his fellow citizens have shown their respect and honor in this generous way. The statue is the work of a young sculptor, Mr. McMonies, of Chicago, and a model of it which was sent to the Paris Salon received a gold medal; which fact attests its value as a work of art. Mr. McMonies was also present at the unveiling exercises, the address being delivered by the Rev. Dr. Storrs.

The World's Fair Fountain is to be the work of this sculptor as well as a statue of "Victory," for West Point.

A book entitled "Who is Rembrandt?" has, according to *The Galvani Messenger*, caused considerable excitement in German art circles. The author, Max Lautner, insists that the larger part of the canvases attributed to the great artist are really the work of a pupil—Ferdinand Bol. He claims that this discovery has been made by a new photographic magnifying process, which discloses the name of Bol scratched in the paint and under the varnish. The picture, "Joseph and Potipher's Wife," which is owned by the Berlin Museum, is given as an example. It is claimed that Bol's name is shown very clearly on the pedestal of the seat and near the left foot of the figure of Potipher's wife. This is interesting reading, and there will doubtless be many to accept the theory.

Beraud's painting of Mary Magdalene at the Pharisee's house, has been the occasion of a number of threatened libel cases in Paris. The Pharisees depicted in the painting are all portraits, and although the artist, under pressure, tried to cover up the likenesses by the addition of beards and moustaches, the public have no great difficulty in giving to each the name of a prominent man. Another peculiar feature of this picture is the clothing of the figures in the garb of the present day.

The second volume of the Spitzer Catalogue has just been issued. The series is to comprise six volumes, and the copies of Henri Deux ware, Limoges plaques, carved woodwork, etc., are remarkable. One writer describes the catalogue as so unique and so richly gotten up, that in itself it is a valuable possession.

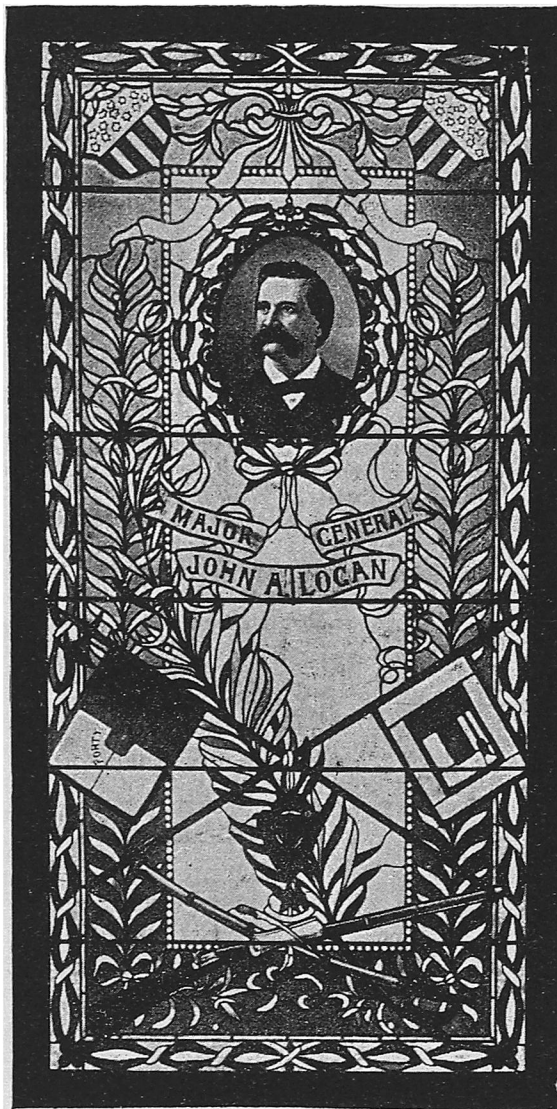
Mention is made of the famous Limoges plaque representing the ad-

ventures of Æneas, as being a wonderful example of color painting.

The fourth exhibition of the Society of American Photographers was opened at the Fifth Avenue Art Galleries on the last Monday of May, and included many English and American pictures.

A striking one is "Stalking the Trout," by an English amateur, who is the possessor of over one hundred medals gained at the various exhibitions.

On October 12, 1892, will be unveiled, in New York, a statue of Christopher Columbus, which is to be given to the city by the Italians resident in this country, as a "token of gratitude" for "hospitality and friendship." The entire height of the monument will be 75 feet, the statue itself standing 13 feet. An Italian sculptor, Gaetano Russo, was chosen by Sig. Crispi to do the work.



MEMORIAL WINDOW.